

'FEATURE PRODUCTION!' IS BATTLE CRY

Some '62 Figures- Even Though Late

At \$3.91 for 1962 Canada had the lowest per capita expenditure for motion picture entertainment since WW II and at 67c the average admission price was the highest ever, with the average cinema capacity utilized, 17 per cent, equalling the record low of

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Toronto Bid For '67 VCI Conv'n?

Toronto may be the scene of the 40th annual convention of the Variety Clubs International when it is held in 1967. It is the unanimous opinion of all 14 Past Chief Barkers and members of the current Crew that such a convention would be one of the

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1962 35 Mm. Rentals Down \$503,670

Film rentals from all sources in Canada increased by \$296,377 in 1962 compared with 1961, the total being \$34,716,150. In the 1962 summary the Dominion Bureau of Statistics, for the eighth time, gave the part of the total yielded by television, the return being \$12,460,027, which compares with \$11,209,852 in 1961, an increase of \$1,250,175. This is the reason the overall total was higher in 1962, even though theatrical rentals dropped. An additional statistic related to the whole revealed that \$681,814 was the amount from the renting of films for other non-theatrical use.

Rental from 35 mm. theatrical films yielded \$20,701,061 of the overall total. In 1961 the rental amounted to \$21,204,731, making

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WB's 'My Blood Runs Cold'

Warners has acquired John M. Lucas' My Blood Runs Cold.

HEARD OVER AND OVER AGAIN AT MEETINGS IN TORONTO

In Toronto recently, when three national organizations of motion picture production people met by arrangement during the same week and two more were represented, there were many minds with but one single thought: feature production. That phrase ruled over

CBC's Gimme More Stance Unpopular With Trade

Heads of the advertising departments of Canadian theatre circuits and film exchanges are riled at what they consider to be the grasping tactics of the Canadian Broadcasting Corp.'s owned-and-operated TV stations on orders from the Ottawa head office.

The CBC insists on the theatre and film people paying the national rate instead of the retail or local rate on commercials if the film being advertised is playing in more than one community in Canada. This makes a difference in price of from 30 to 35 per cent. Neither the radio or newspaper mediums do this. Nor does the private network. It is not the policy of the three USA networks.

It's strictly a CBC idea which started about a year ago. The film trade considers it discriminatory and greedy and doesn't like it.

Steps are being taken to have the matter reviewed.

everything. It was spoken from the ranks and from the chairmen's platforms, from the head tables where toastmasters and the speakers sat and in the messages of greeting from the Government.

Not only that but the phrase, which began to sound like a war cry before the deliberations and festivities were over, was handed to the public through the press. The cover and three pages of Showcase, The Telegram's Saturday amusement section in

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Universal's 'Father Goose'

Cary Grant and Leslie Caron star in Universal's Father Goose, now before the cameras.

Can. Film Awards Presentations Fun

It took 16 annual presentations of the Canadian Film Awards for the occasion to take on a truly gay air — one filled with wit, laughter and showmanship—and which was something of a dressy affair. The 16th, held in the Concert Hall of the Royal York

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G. R. Miller, Wynyard, Dead

George R. Miller, operator of the Vogue Theatre, Wynyard, Sask. and a former president of the Saskatchewan Motion Picture Exhibitors Association, died recently. He had served three years as president and was a director for many more. He commanded high regard in the trade and enjoyed many friendships.

COMMONS' PRAISE FOR NFB ON 25th

Praise of the National Film Board and its personnel, expressed in the House of Commons by the Hon. Maurice Lamontagne, Secretary of State, on the occasion of the federal film agency's 25th anniversary, was followed by the endorsement of Gilles Gregoire, Social Credit spokesman, R. W. Prittie, for the New Democratic Party, and the Rt. Hon. John G. Diefenbaker, Leader of the Opposition. Lamontagne, quoting the purposes of the National Film Act of 1939 and revised version of 1950, declared that the National Film Board has amply proven "those stated objectives" during its existence.

"Moreover, recognition has been won throughout the world in open competition against the best films that other countries could produce," he said in extending congratulations to "its management and its personnel," together with "the wish that the future may enhance the Board's usefulness to Canada and add further laurels to the many it has already won."

Gregoire felt that now is the time for the NFB "to take the responsibility of creating, maybe in another field of the film industry, full-length films which are not made in Canada at the present time."

Prittie asked that the NFB increase its work in the educational field, where it was much appreciated, and Diefenbaker said he had not added to what Lamontagne had said because "All of us must have been in agreement with what was said."

The NFB added to its laurels at the recent Canadian Film Awards, winning the Film of the Year and other categories.

Government Film Commissioner and chairman of the National Film Board is Guy Roberge, QC, Executive Director is Pierre Juneau and Director of Production is Grant McLean. Juneau and McLean are Senior Assistants to Roberge.

To Direct U's 'Fluffy'

Earl Bellamy will direct Universal's Tony Randall starrer, Fluffy.

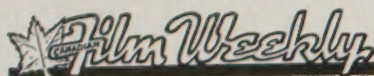
New Fox Post For Bader

Alan Bader, who joined 20th-Fox a year ago as NY press and national syndicates contact, has been named to the newly-created post of national publicity co-ordinator by Mort Segal, the company's publicity manager. A one-time newspaperman, Bader has held publicity positions with Embassy Pictures, Universal-International and RKO, among others.

TV '62 Rentals \$12,460,027

Rentals from film programs shown on TV in Canada in 1962 —the latest year reported on by the Dominion Bureau of Statistics —totalled \$12,460,027, the highest yet and they probably increased in 1963, when several new TV stations opened. The 1962

total was \$1,250,175 higher than that of 1961, which was \$11,209,852. In 1955 total TV rentals were \$3,072,992 and the largest annual increase was registered in 1961, when it was \$3,822,172 higher than the 1960 figure. (See statistics on Page 2.)



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CFI PRESENTATIONS

(Continued from Page 1)

Hotel following dinner, was attended by over 400 persons who enjoyed the presentations by Johnny Wayne and Frank Shuster hugely. Johnny Wayne, the sparkplug, drew on his French occasionally, there being a considerable contingent from Quebec.

Charles Everett, president of the Association of Motion Picture Producers and Laboratories of Canada, which provided the cocktail party before dinner, welcomed those present, introduced the head table and turned matters over to Gordon Hawkins, assistant executive director of the Canadian Association for Adult Education, which sponsors the Canadian Film Awards along with the Canada Foundation and the Canadian Film Institute. The CFI administers them.

Among those at the head table were Don Haldane, president of the Directors Guild of Canada; Walter Herbert, director of The Canada Foundation; Roy Little, executive director of the Canadian Film Institute; and Gordon Sheppard, assistant on cultural affairs to the Hon. Maurice Lamontagne, Secretary of State.

Among those who were present to accept awards were Don Carter of London, Ontario; and Robert Hershorn, Claude Jutra, Pierre Patry, Wm. Weintraub and John Spotton, CSC, Montreal.

A full list of winners will be found elsewhere in this edition.

S. J. Stephen, 65, Passes

Sidney Douglas Stephen, 65, projectionist at Famous Players' Capitol, Moose Jaw, died recently. He joined Famous in 1939 and was due to be inducted into the 25 Year Club soon.

Warners Has 6-Month Loss

Warner Bros. Pictures, Inc. lost \$141,000 in the six months ended Feb. 29 — the first loss in five years. Rentals for TV and theatre films in the period were \$34,619,000, a sharp drop from the \$47,941,000 in the first six months of the previous fiscal year. Higher costs and "disappointing acceptance" of some films were blamed.

1962 35 Mm. Rentals

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the 1962 figure a drop of \$503,670 in revenue. This represents a decrease of 2.3 per cent, while at the same time, the DBS reports, boxoffice receipts declined by 2.1 per cent and theatre admissions dropped by 6.8 per cent.

This 2.3 per cent rental drop is not considered serious in view of the fact that there were 61 fewer theatres in 1962 than in 1961.

During 1962 16 mm. films for theatrical use drew revenue of \$873,248, compared with \$1,463,404 the previous year, a sharp 40.3 per cent drop. This figure to which is added the revenue from 16 mm. films for TV and other use, brings the small-gauge rentals total to \$14,015,089, an overall increase of 6 per cent when compared with the 1961 figure, \$13,216,042.

During 1962 there were 60 film distribution companies operating out of 132 exchange offices, compared with 51 companies and 117 branches in 1961. The year 1955 saw the great snurt in distribution of films to TV and the opening of 16 new companies. The 60 firms employed 826 persons and paid out \$4,070,014 in salaries and wages during 1962.

The following table of annual rentals, in which each figure represents the combined 16 and 35 mm. yield from every source, shows the progressive increase up to 1954:

Year	Firms	Branches	Rentals
1934	—	60	\$ 7,370,200
1935	—	61	7,404,500
1936	—	66	8,358,900
1937	—	63	9,471,100
1938	—	62	10,218,700
1939	—	67	10,315,500
1940	—	72	11,445,167
1941	—	69	12,368,446
1942	—	78	13,892,093
1943	23	87	15,163,355
1944	23	88	16,516,073
1945	26	86	17,490,264
1946	29	91	18,652,892
1947	29	114	19,464,706
1948	29	118	21,591,712

Year	Firms	Branches	Rentals
1949	37	119	24,893,657
1950	36	118	26,800,789
1951	33	123	29,225,867
1952	36	129	32,911,042
1953	33	124	34,436,609
1954	48	136	35,773,251
1955	64	153	35,498,588
1956	53	150	33,940,957
1957	49	130	34,153,847
1958	49	124	33,746,765
1959	49	119	33,406,495
1960	52	121	32,495,678
1961	51	117	34,420,773
1962	60	132	34,716,150

The figures from the years previous to 1940 include receipts from advertising and other sources. The totals from 1946 on are presumed to be from every type of exhibition, including receipts from rentals to drive-ins.

As a guide to the amount of rentals for 35 mm. only the following 16 mm. rentals table will help:

Year	Rentals
1944	\$ 967,179
1945	1,198,016
1946	1,173,170
1947	1,180,170
1948	1,444,872
1949	1,684,953
1950	1,713,813
1951	1,889,461
1952*	2,281,540
1953*	2,411,244
1954*	2,923,762
1955	2,400,733
1956	2,205,101
1957	2,198,745
1958	2,100,225
1959	1,918,494
1960	1,878,195
1961	2,006,190
1962	1,555,062

* (Television came to Canada in September, 1952 but only accounted for a minor share of the 16 mm. rentals until 1955. For the three years marked with an asterisk above (1952-3-4) the DBS included the TV income in the totals but in the following years these were given separately and amounted to:

Year	TELEVISION RENTALS
1955	\$3,072,992
1956	4,550,178
1957	5,575,414
1958	6,335,346
1959	7,903,029
1960	7,387,680
1961	11,209,852
1962	12,701,061

LEVINE CALLS IT 'SHOTGUN WEDDING'

Joseph E. Levine, the film trade's prime showman and one of the exhibitor's best sources of supply, told the 1964 Programming Conference of the National Association of Broadcasters, which took place recently in Chicago, that economic necessity had arranged "the 'shotgun wedding' of our two industries." This union, the Embassy Pictures' president said, must be kept "strong and vigorous" because "You urgently need an uninterrupted supply of quality product, and we urgently need the additional revenue that television supplies."

Towards the end of his address Levine again emphasized television's dependence on the motion picture:

"Everything that is being done on television today in terms of entertainment had as its 'pilot' a motion picture. I don't only refer to your present successful Dr. Kildare series. The movies had medical pictures before and we will have them again. The movies had serious courtroom dramas before and we will have them again. The movies have had 'social-justice' pictures before and we will have them again.

"The motion picture industry has always created the entertainment trends. The motion picture industry isn't about to surrender that enviable position, which can't help but make the both of us stronger."

'67 VCI CONVENTION

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ways in which Show Business could help Toronto mark Canada's 100th birthday. Toronto was host to the International's convention in 1960. The matter will be brought up at the next official meeting of The Crew by Chief Barker Bob Hall.

The suggestion was made by Past Chief Barker R. W. Bolstad at a dinner in the Park Plaza Hotel arranged by International Property Master John J. Fitzgibbons, Jr., a Past Chief Barker of the Toronto tent, to welcome Barker Trevor E. Chinn, head of the convention committee of the Variety Club of Great Britain. Fitzgibbons, the chairman, explained that the dinner was to provide Chinn with the opportunity of soliciting Canada's support for the convention bid the London tent intends making at the 37th annual VCI gathering in Buffalo June 30-July 2.

London, which is Tent 36, was host to the 1958 convention and wants it again for 1966. Toronto (Tent 28) was host in 1960. Both conventions were among the best in the history of Variety.

Chinn was particularly pleased at the presence of the Past Chief Barkers and talked about the great contribution made to the work of the London tent by its PCB's, who bear the appellation "Elder Statesmen."

Chinn, 28, was in Toronto as part of a speaking tour in behalf of the Jewish National Fund, which assists in the acquisition of land in Israel for forestation and agriculture. A graduate of Clifton College, Bristol, and of Cambridge, he is the deputy managing director of the Lax Group of Companies, a retail motor trade concern in Southern England which markets a wide range of cars through 22 companies and also operates a chain of service stations in the Greater London area.

He's the national chairman of the Younger JNF Commissions of Great Britain and Ireland and a member of the executive committee of the Variety Club of Great Britain and chairman of its Raffle Committee, which has raised more than \$300,000.

Dick Ballentyne President, Directors Guild Of Canada

Richard Ballentyne was elected president of the Directors Guild of Canada at the recent annual meeting in Toronto, succeeding Don Haldane, who became first vice-president, with Robert Barclay second vice-president. George Gorman is secretary and Syd Wayne treasurer.

Members of the executive board are Paul Kimberley, Jack Lingeman, Fletcher Markle, Dean Peterson and Peter Carter, with the Montreal representative on it Graham Parker and the Vancouver one E. W. Eley-Round.

News Notes

COLUMBIA PROJECTION: 77 FEATURES

Columbia Pictures has 77 films produced or in preparation, with 16 ready for release and seven in production, M. J. Francovich, vice-president in charge of production, announced in New York recently. The program represents an investment of \$228,000,000 and covers four years.

The studio, embarked on a policy of developing young people and bringing in experienced ones from related fields in an effort to avoid great expenditures, is creating laboratory workshops in all fields. It is also working with colleges and schools where writing is taught and drama is part of the curriculum. It expects to sign 50 new people by the end of the year.

At present it has deals with 40 Independent moviemakers. The program marks the 40th anniversary of the company and the fifth year of the present management team, which is headed by A. Schneider. Leo Jaffe is executive vice-president, Samuel Briskin head of studio operation, Rube Jackter domestic sales manager, Robert S. Ferguson ad-pub-promotion chief and Stanley Schneider a vice-president and assistant to Jaffe.

ALTA. HAS 'RESTRICTED'; 'TOM JONES' OK

The Restricted Category, which bans anyone under 18 from seeing films in it, has been created in Alberta by Order-in-Council and Tom Jones, the controversial United Artists Oscar-winning feature made in Britain, has begun engagements in Calgary and Edmonton. This ends the argument over its ban when first submitted, an argument that became public property as the press took it up. The new law provides that the category must be advertised obviously and that a theatre can be fined \$500 for allowing anyone under age in.

It is expected that Irma La Douce, Boccaccio 70, The Blackboard Jungle and other films banned in the past will now be shown.

Motion picture distribution executives in the head offices in Toronto felt that much is owed to Col. P. J. A. Fleming, Alberta's long-time censor, for recognition by his superiors that the time had come for a change. He has always commanded great respect from the trade.

Alberta's move makes Saskatchewan the only province where Tom Jones is banned. There C. C. Williams, the Minister of Labor, is the cabinet officer for the censorship board and he has been the chief proponent of the hard look and the ban. But the New Democratic Party, which ruled the Government, has just been defeated at the polls by the Liberals and a change in attitude is almost sure.

SFM TO CREATE 'MULHOLLAND AWARDS'

Dan Brittain was recently re-elected president of The Society of Film Makers and his officers, who had served for 15 months as the first executive, were also returned at the annual meeting. Romain Kroitor is first vice-president, Ian McNeil second vice-president and Wally Hewitson secretary-treasurer.

The SFM, which at present is limited to National Film Board workers, intends becoming a national organization with open membership, and with eligibility for associate membership possible to anyone who has made a creative contribution to the field of the film.

The Society intends creating a set of awards for competition by members, to be known as the Mulholland Awards, in memory of the late Don Mulholland, who was NFB production director at the time of his death some years ago.

The SFM, which supports the position of L'Association Professionnelle des Cineastes of Quebec in relation to feature film production in Canada, has as its aims the raising of technical and cultural standards, an increase in creative opportunities for its members and the bringing closer of Government and independent producers.

COLUMBIA HOLDS 'KWAI' SEMINAR

Columbia Pictures, about to re-release Sam Spiegel's The Bridge on the River Kwai with a 38-section merchandising manual of a revolutionary nature, held a screening followed by a luncheon at the nearby Westbury Hotel for circuit representatives and 16 Odeon managers.

After being welcomed by Harvey Harnick, Columbia general manager in Canada, they heard Roger Caras, home office exploitation manager, and Allan Nathan of his staff, who came with him from New York, give detailed plans for promotion. On hand was Nick Langston, Columbia's Canadian field exploiter, who also spoke.

Caras announced that Columbia would give out prizes of \$100, \$75 and \$50, together with tickets to the World's Fair to theatre managers who submit the best and most original campaigns for their particular engagement.

The Toronto seminar was one of five major gatherings in the USA and Canada ahead of the film's release. The merchandising folio was given to each representative. The film will not be treated as a re-release but as a general release.

MARTIN QUIGLEY, 74, PASSES

The motion picture industry of the United States and Canada sustained a great loss recently in the passing of Martin Quigley, 74, co-author in 1929 with the late Rev. Daniel A. Lord, SJ, of the Production Code of the Motion Picture Association of America. Mr. Quigley had been inactive in recent years and his son, Martin Quigley, Jr., has been carrying out executive responsibilities at the Quigley Publishing Co., of which the former was president.

Ralph Hetzel, acting president of the Motion Picture Association of America, stated:

"One of the great figures in the motion picture firmament has departed from us.

"Martin Quigley throughout his lifetime stood for the highest moral and artistic standards in motion pictures.

"His loss will be felt by his fellow workers and his associates in the motion picture industry."

The elder Quigley, after graduating from Niagara University and the Catholic University of America, became a police reporter in 1910 in Cleveland, where he was born, and later worked on papers in Detroit and Chicago. In 1913 he bought the Exhibitors Herald and this grew into Motion Picture Herald, Motion Picture Daily, the Motion Picture Almanac and other publications of the film and allied industries.

In 1949 he published a novel, A Tent On Corsica, and in 1959 The Secret Project of Sigurd O'Leary. In 1956 he helped revise The Production Code. A leading Catholic layman, he held a number of papal decorations and an honorary degree from Loyola.

Surviving are his widow, Gertrude; two sons, the Rev. John Quigley, SJ, and Martin Quigley; and two daughters, Mrs. Mary Q. Eller and Mrs. Martha Q. Burlinson.

ONTARIO WIDENS \$1 PER HOUR MINIMUM

Extension of the \$1 per hour minimum wage act in Ontario will add considerable to the cost of operation of theatres when it goes into force on June 29 and is fully established by December 27, 1965. It was applied to Zone 1, part of which is the Toronto-Oshawa-Hamilton area known as The Golden Horseshoe, and it now moves into Zone 2, which is pretty much the rest of the province.

The impact of the raise was somewhat minimized for circuits by the fact that they had been moving toward the rate after it was established in Zone 1. It will be a little hard on Independents, who are having a more difficult time.

Candy girls and ushers are mainly affected, charwomen being in demand lately and thus commanding higher rates.

AD BEEFS ARE 'GENERALIZATIONS'

"Generalizations are an impossible basis for constructive action," Charles R. Mason, director of advertising and publicity for The Odeon Theatres (Canada) Ltd., wrote Wm. J. Watt, retail advertising manager for The Toronto Star, in reply to a letter from him critical of theatre advertising. Mason and Bill Moreland, Odeon ad chief, checked over the company's ads of recent months. "We have failed to find anything which is not in good taste, either in content or quality."

In his letter Watt said that complaints were increasing about movie ads and that "It is difficult to disagree with the fact that illustrations in movie advertisements are becoming increasingly daring and revealing." The ultimate reader in a great many cases is below 18, he pointed out. Adult protests are, in effect "against both the theatre placing it and the newspaper publishing it."

CANADIAN TV COMMERCIALS FESTIVAL

The Canadian Television Commercials Festival, to end with an awards dinner in Toronto on June 4, has 129 entries in its three categories this year compared with 39 last year. The prizes for the winners among the 104 English and 25 French-language subjects entered number eight — six for the categories and one each for the best English- and French-language film. The last two prizes will be given by the Television Bureau of Canada.

The categories are Retail Products, Retail Services and Public Services and the market categories are (1) up to 100,000, (2) 100,000 to 400,000 and (3) over 400,000.

Twelve of the judges are from Montreal agencies and four from Toronto ones. In affiliation with the American Television Commercials Festival, the Festival is sponsored by the Radio and Television Executives Club, of which Ralph T. Snelgrove is president.

The outstanding facilities of the Ryerson Polytechnical Institute, Toronto, will be used for the Festival, its workshop and its banquet. There will be a program of experimental commercials lasting from 30 to 45 minutes in the afternoon on the day of the banquet.

Short Throws

NOTES: For prizes in its share of Toronto Confections' Let's Score in '64 contest Rowntree's is putting up 25 shares of Famous Players stock, with first, second and third prizes being seven, six and four shares. Fry-Cadbury's prizes went to B. Lamoureux, Windsor (\$150); B. Wilson, Edmonton (\$75); C. Doctor, Vancouver (\$50); and B. Trudell, London (\$25) . . . A recorded synthesis of film ratings, prepared at a Catholic college and narrated by a priest, is available in Washington by phone through Dial-a-Movie . . . Mrs. Saul (Molly) Nisker, secretary to Harvey Harnick, Columbia's Canadian general manager, was elected president of the women's section of District 22 of the B'nai B'rith at its inaugural convention in Montreal . . . Charles Mason, Odeon ad-pub director, will be the speaker at a May 25 meeting of the Campbellford (Ont.) Rotary Club . . . Ken Johnston is now assistant to Jeremy Brown, entertainment editor of The Telegram, Toronto, and Gordon Frogatt is now entertainment editor of The Globe and Mail, Toronto . . . Ed Mirvish is now managing director of the Royal Alexandra Theatre, Toronto, replacing Ed De Rocher, who has other responsibilities, among them those of controller . . . The Coca-Cola Co. will merge with the Duncan Foods Co. of Houston and this will involve \$32,000,000 of C-C stock . . . Donald L. Bennett, 42, has been appointed director of program policy for CBC TV and radio, a new position. The Carman, Man. native, a former RCAF pilot who joined the CBC in 1951, will be responsible for programming policies and standards . . . Windsor, Ont. will have a harness track next February that will permit year-round racing. Al Siegel, Wm. Rowe and Mayor M. J. Patrick are the principals . . . Prime Minister Castro of Cuba has lifted the ban against USA films and they are now being shown in cinemas and on TV . . . Actors Equity Association has elected Frederick O'Neal, 58, its president. He is the first Negro to hold that post.

SOLE AGENT for documentary film material by Hitler's Germany is now a West German state company, Transit Films. This followed the return of the copyright of films captured by the Americans as war booty, the use of which was free. Transit is charging high fees, such as 23 pounds per foot to Jack Le Vieu for use in his Churchill film, The Finest Hours, and it forced a 14-minute newsreel on a producer



PETER SELLERS will star as Fagin in Columbia's film version of the stage hit, *Oliver*. That ought to make the anti-defamationists feel easier about the way the character is played. Sellers, like Lionel Bart, who wrote *Oliver*, is Jewish . . . Both Charlie Mason of Odeon and Jimmy Nairn of Famous upped to Bill Watt of The Star when he wrote them about the low character of film ads, asking for examples. He replied that he didn't mean them . . . Ottawa will send out a Confederation train. In 1913 the late Bill Redpath accompanied a Buy Ontario train that used to stop in rural areas and welcome sightseers of the goods being shown. At night Bill would lower a sheet down the side of one of the cars and put on a movie show for large crowds . . . Tony Curtis stopped for gas and the attendant asked if he hadn't seen him somewhere before . . . "Maybe at your neighborhood theatre," he replied . . . "Could be," said the attendant. "Where do you usually sit?" . . . Jim Harrison, who has had a hard time physically the past few years, will leave 20th Century Theatres, where he is ad director, for more treatment and a long rest. A fine fellow and outstanding in his craft, we'll miss Jim . . . Ed Hocura left The Hamilton Spectator, where he was film critic for years. Stewart Brown took over. I hope Ed lands in Toronto. Good man . . . In the very funny Columbia short, The Critic, Mel Brooks, who wrote and narrated it, seems to be joshing the heck out of those Norman McLaren ink-on-film doodlings, so beloved of the National Film Board.



I ENJOYED the Canadian Film Awards' presentations immensely, as did all present. Wayne & Shuster were fresh and bright in their comments and observations and made the evening. I was lucky in having lively company at the table — the Nat Taylors, the Ron Weymans, Variety's Paul Gardner of Ottawa, the NFB's Mike Spencer of Montreal and Gil Rodan of Revue in Hollywood, who is working with Wayne & Shuster on the Revue-CBC coproduction series about old films . . . The dinner of the Canadian Society of Cinematographers, in the Tudor Room of the Royal York, was another enjoyable occasion. I sat with the Bob Martins, the Dean Walkers and Chris Chapman, he of the perceptive camerawork, who is just back from photographing the maiden voyage of the rebuilt champion sailing ship of two generations ago, The Bluenose. A stormy time it was, too . . . Gordon Sparling helped Guy Cote obtain the first sound camera used in Toronto and it will become part of his collection of film equipment, which will one day soon be used to inaugurate a film museum in Montreal . . . I hear that Robert Hershorn, coproducer of the Montreal-made feature, Take It All, is looking at several scripts with a view to making more features — but of a less experimental nature . . . Graham Gordon, who made a flurry with his short, Old Soldiers Never Die, has finished the feature he has been making quietly for 14 months . . . Johnny Foster has designed a light, facile camera that won the admiration of George Fenyon, Guy Cote and others when he showed it to us after he and wife Pam Hyatt invited us to their room for a drink following the CSC dinner . . . I don't know why the Canadian Film Institute discriminated against us in releasing news of the awards. The daily papers got a pre-release in time to carry them on Saturday. We didn't and so you are getting the results a week late. I like Roy Little but I must say that my press relations with the CFI have been quite unsatisfactory. It's this sort of thing that gives Ottawa a reputation for being a sleepy town.

who wanted an item from it. "It does seem unfortunate that Transit should have difficult relations with responsible film-makers who are interested in historical record, not sensation," wrote Penderennis in The Observer, London, in a story on the subject.

SCREENING of three 16 mm. documentaries of nine to be completed up to September by the North Carolina Film Board brought praise from Howard Thompson in the New York

Times. Director of NCFB is James A. Beveridge, formerly with the National Film Board of Canada, and Grant Crabtree, also a Canadian and a one-time NFB cinematographer, is working with him. The films shown were The Road to Carolina, an historical film, The Ayes Have it, which deals with state legislative procedure, and The Dying Frontier, about Appalachia. The documentaries project was begun over two years ago by Governor Sanford.

G. G. E. Steele The Eye On CBC, NFB For Lamontagne

G. G. E. (Ernest) Steele, secretary of the Treasury Board of the federal Government for the past four years, has been appointed to the newly-created post of second deputy minister in the Department of the Secretary of State, it was announced in the House of Commons by Prime Minister Lester Pearson.

Effective May 15 Steele took over as the senior official to oversee the responsibilities allocated to Secretary of State Maurice Lamontagne for the CBC, the NFB and other agencies.

How this affects the position held by Gordon Sheppard as special assistant on cultural affairs to Lamontagne, if it affects it at all, is not known.

Samuel Firestone Passes

Samuel Firestone, for many years an exhibitor until leaving the industry in the 50's, died in Toronto's Baycrest Hospital. At one time he had a theatre in Brantford, operated the Mayfair and Esquire in Toronto with his son Harry, and was for some years a partner in the Midtown, Toronto.

Gillson Prexy; Fenyon V-P Canadian Cinematographers

Denis Gillson was re-elected president of the Canadian Society of Cinematographers at the recent annual meeting in Toronto. George Fenyon is vice-president, Robert Humble secretary and Francois Seguillon treasurer. Committee chairmen are Education — Wally Gentleman, Membership Relations — John Spotton and Public Relations — Gene Boyko. All are from the National Film Board but Fenyon, a freelancer.

Chairman of the Toronto Chapter is John Gunn, ASP Productions. Grahame Woods, Canadian Broadcasting Corp.; Bob Brooks, Chetwynd Films; and Gordon Petty, Film Techniques, are members of his committee.

Turnbull Leaves Gen. Sound; John J. Kilcullen Promoted

Eastern Division manager in Montreal and Chief Engineer of General Sound and Theatre Equipment for many years, Allison D. Turnbull, P. Eng., has resigned, it was announced at the company's head office in Toronto last week by Lloyd C. Pearson, president and general manager. Turnbull spent over 35 years with Northern Electric, Dominion Sound and General Sound and will be available to the company in an advisory capacity as sound consultant. He intends moving to Sydney, NS.

John J. Kilcullen, who served the various companies for 30 years as aide to Turnbull, has been named Quebec District manager and will assume some of Turnbull's responsibilities.

IT'S WILD!



News Clips

Italian film stars who will be in Montreal for the Italian Film Week of that city's International Film Festival, to be held in the Place des Arts from May 31 to June 5, are Rosanna Schiaffino and Ugo Tognazzi, while those from direction and production are Alfredo Bini, Marco Ferreri, Gianfranco De Bosio, Gianfranco Mingozzi and Giulio Cesare Castello. Details of Italian Film Week were announced by Pierre Juneau and Rock Demers, Festival president and executive secretary respectively, and Paolo Canali, Italian Consul-General in Montreal. Demers is chairman of the Week . . . Robert Black, a TV producer who started in Boston and was with CJOH-TV, Ottawa, has joined Crawley Films, Ottawa, where James Williams, after five years in production, has been made a producer-director . . . Charles E. Kurtzman, former general manager of Loew's Theatres, now holds such a post with Edlyn Enterprises, a three-theatre chain in San Diego.

Lou Steisel has been made assistant general sales manager of Embassy Pictures Corp., New York, by D. J. Edele, g.s.m. . . . Cooperative Women's Guild of Swift Current, Sask., voted support of provincial censorship, making known its endorsement of C. C. Williams' "effort to minimize the use of profane and obscene language in films," as the Swift Current Sun reported it. Williams, Minister of Labor and cabinet officer for the film censorship board, is an emphatic protagonist of film censorship . . . Paul N. Lazarus, Jr., will head Subscription Television's motion picture activities as an STV vice-president. He recently quit as executive v-p of Samuel Bronston Productions and was a Columbia v-p before that.

James A. Whitebone, MBE, secretary and business agent of Local 440, IATSE, Saint John, NB, was made the first honorary life president of the Saint John District Labor Council when he retired from the active presidency after 15 years. A former vice-president of the Canadian Labor Congress, Whitebone continues as president of the New Brunswick Federation of Labor . . . Technamation, a process for animating displays that "will completely revolutionize the advertising of motion pictures in theatres" through the use of polarized light in the field of visual communications, will be marketed and distributed exclusively by National Screen Service of the USA . . . Bruce Crickmore is now sales representative of CTV Television Network working out of the Toronto office.

'Canadian Production!'

(Continued from Page 1)

tabloid form, were given over to A Special Report On Film Making in Canada by Bob Blackburn keyed to the front-page query: What Ever Happened to Canada's Feature Film Industry? Jeremy Brown, The Telegram's entertainment editor, joined in the report by devoting his own column to the subject.

Probably the most significant use of the keynote phrase was made at the Canadian Film Awards' banquet by Gordon Sheppard, assistant to the Secretary of State, the Hon. Maurice Lamontagne, on cultural matters. Lamontagne is the cabinet authority for the Canadian Broadcasting Corp. and the National Film Board. After apologizing for Lamontagne's inability to be present, Sheppard read a letter from him.

Lamontagne Approves

In the letter Lamontagne expressed the hope that there would soon be Government inducements for feature film production and assistance to producers. It happens that Lamontagne, the receiver of the recent hail of briefs from the various organizations, should know better than anyone else what chances there are for that. Sheppard, in his opening remarks, had said that he was pleased "at the notable increase in Canadian feature production" and Charles Everett, toastmaster at the CFA banquet, made the same sort of comment.

The organizations which met on the same day were the Association of Motion Picture Producers and Laboratories of Canada, the Directors Guild of Canada and the Canadian Society of Cinematographers, who united to share the costs of the Canadian Film Awards banquet. Guy Cote, president of the aggressive Quebec body, L'Association Professionnelle des Cineastes, was the guest speaker at the dinner of the Canadian Society of Cinematographers, and Donald Brittain, president of the Society of Film Makers, was a head table guest.

Cote Highly Critical

The tone and character of Cote's address to the CSC, much like the material in the briefs submitted to the Government, was quite hostile in relation to the distribution and exhibition side of the Canadian motion picture industry. He called the Canadian Co-operation Project, a scheme worked out by the Motion Picture Association of America and Ottawa to boost Canadian tourism on USA screens in return for leaving film remittances unfrozen, "a preposterous and shameful deal."

APC directors, studying the film structure of this and other countries, discovered things that "literally horrified us," even

though they were known to others. "But these facts grieved and angered us, for we could not understand how any country aspiring to some form of cultural integrity could tolerate some of the situations we came across."

'Economic Stranglehold?'

Some of the "facts": 1. Canada is one of the few countries without legislation to support feature film production; 2. "Film distribution and exploitation in Canada was basically controlled by foreign interests and constituted a structure with all the characteristics of a monopoly, or combine." Two major chains control every first-run house in the country and, controlling less than 20 per cent of the number of theatres, get more than 50 per cent of the boxoffice receipts. In Montreal they get 78 per cent of the BO and in Ottawa 87 per cent.

English-language versions get the best playdates in Quebec; the French get the others and the publicity is cheapened to match. In the Hull-Ottawa area 38 per cent of the population is French-speaking but French-language films get only six per cent of the BO — and one fifth of that goes to native French films and the rest to Hollywood and other dubs. To break the "economic stranglehold" the APC wants a minimum of 75 per cent Canadian ownership of theatres and the establishment of a chain of French-language cinemas in Quebec.

Hollywood Seeks Govt. Aid

It begins to appear that the distribution and exhibition sections of the industry, which are being made the villains of the piece, ought to shake off their complacency. Some of the APC ideas seem obviously unrealistic and may be there for shock value more than anything else. A mutual point of view between the critics and the criticized is not impossible. The APC believes in subsidies. So does the American production industry — a very strong production industry and rich compared with the almost-nothing Canadian one. Arthur Krim of United Artists and Spyros P. Skouras of 20th Century-Fox met recently with USA Attorney-General Robert F. Kennedy and the trade is guessing that the subject was a proposed production subsidy plan.

There are benefits for all if marketable features are made in Canada.

Vic Nowe Repeat Winner

Vic Nowe, manager of the Odeon Carlton, Toronto, who won the Quigley Award in 1962, repeated his victory this year. A panel of 20 distinguished judges looked over close to 100 campaigns from all over the world.

1962 FIGURES

(Continued from Page 1)

1961. The 1962 figures are the latest available, the Dominion Bureau of Statistics being that far behind. Potential admissions in 1962, based on performances and the number of seats in the number of theatres, were 530,780,643, while the actual admissions were 91,258,324—the lowest since 1935.

The grand gross, \$60,941,230, was the lowest in over a decade. The stronger business of the last two years has caused the rate of decline to lessen and it is expected that the figures for 1963 will not show a drop from those of 1962.

Quebec had the highest average admission price, 75c, with Ontario (69c) next and BC (65c) third. Newfoundland (46c) had the lowest, then came NB (48c) and Saskatchewan and PEI (50c).

The 1962 potential admissions figure of 530,780,643 compares with 818,652,591 for the peak year of 1953, which indicates the decline in the number of theatres, days open and number of performances. The potential admissions figures are for 1,278 auditorium theatres, of which 1,187 are 35 mm. and 91 16 mm. The total number of seats, 702,075 is 31,000 smaller than the figure for 1961.

There were 240 drive-in theatres operating in Canada in 1962 with a capacity of 88,758 cars, an increase of two in the number of theatres and an increase of 429 in car capacity. The receipts from admissions (excluding taxes) increased to \$6,806,888 from \$6,653,262 in 1961. Total receipts from other sources amounted to \$3,229,710, compared with \$2,901,856 in 1961, of which \$3,055,023 was derived from the sale of candy, drinks, cigarettes, etc., \$41,117 from the rental of concessions and vending machine space, \$104,881 from exhibiting commercial advertising films and \$28,689 from other unidentified sources. These theatres paid \$1,850,411 to 2,100 employees in salaries and wages. Amusement taxes amounted to \$399,346 compared with \$490,793 in 1961.

Eleven of the 240 drive-in theatres operating in 1962 were equipped with 16 mm. projectors and reported receipts (excluding taxes) of \$57,749 and a total attendance of 103,815 persons. The drive-ins also had 860 walk-in seats.

The number of employees in the 1,278 auditorium cinemas went up from 9,496 to 9,857 and total salaries and wages went from \$15,611,602 to \$15,052,783.

In 1962 there were 60 film distribution companies—nine more—with 132 exchange offices—15 more—and these had 826 employees—10 more, who earned a total of \$4,070,014—\$3,103 less.

Of the 906 films released for theatrical presentation, 523 were features, 141 cartoons, 169 newsreels and 73 other shorts.

IT'S
WONDERFUL!



Canadian Film Awards 1963

FILM OF THE YEAR

POUR LA SUITE DU MONDE, produced by the National Film Board, "for its visual qualities, its perception and artistry which involve the audience in a revival of earlier traditions at Ile-aux-Coudres."

THEATRICAL

THEATRICAL FEATURE

A TOUT PRENDRE, produced by Les Films Casiopee/Orion Films, "for its imaginative, cinematic interpretation of a personal story which is presented with extraordinarily dramatic power."

THEATRICAL SHORT

ANNIVERSARY, produced by the National Film Board, "for its success in creating an absorbing, nostalgic commemoration of the 60th anniversary of the motion picture business in Canada."

NON-THEATRICAL

ARTS AND EXPERIMENTAL

No award was made in this category.

FILMS FOR CHILDREN

ORIGINS OF WEATHER, produced by the National Film Board, "for a most effective use of animation and a well-paced narrative in creating an outstanding classroom film."

GENERAL INFORMATION

FIELDS OF SACRIFICE, produced by the National Film Board, "for its style in integrating war sequences with contemporary scenes to create an imaginative treatment of a difficult subject."

BRAMPTON BUILDS A CAR, produced by Crawley Films Ltd., "for its dynamic description of automobile assembling and its effective presentation of a company image."

SALES AND PROMOTION

LAND ON THE MOVE, produced by Westminster Films Ltd., "for its achievement as the best sales and promotion film produced during 1963."

TRAINING AND INSTRUCTION

MRS. REYNOLDS NEEDS A NURSE, produced by Robert Anderson Associates Ltd., "for skillful use of the hospital environment in presenting an approach to a common psychological problem."

TRAVEL AND RECREATION

ROGERS PASS, produced by Peter J. Elkington, "for its bringing to life a piece of Canadian history and for its clear presentation of the facts in modern avalanche control."

STANLEY CUP FINALS 1963, produced by Chetwynd Films Ltd., "for its communication of the colour, excitement, drama and tension of the game."

FILMS FOR TELEVISION

INFORMATION

CARDIAC TEAM, produced by the Canadian Broadcasting Corp., "for a tightly-knit dramatic presentation distinguished by editing and an effective use of visuals to tell its story."

ENTERTAINMENT

EDUCATION OF PHYLLISTINE, produced by the Canadian Broadcasting Corp., "an absorbing, powerful film of excellent over-all quality which inter-

prets a particular Canadian situation with an authentic regional feeling."

COMMERCIAL (COMPANY OR PRODUCT)

KILN, produced by Williams Drege & Hill Ltd., "for the effectiveness of its technique and for its compact, information approach."

MOLSON EXPORT "WHEELS", produced by Film Assistance Productions Ltd., "for the quality of its design, music and its imaginative style."

COMMERCIAL (PUBLIC SERVICE)

WHAT SHALL I BE?, produced by the Canadian Broadcasting Corp., "for its artistry and its striking technique in showing the importance of students continuing their school education."

AMATEUR

(Winner of this category receives the Trophy of the Association of Motion Picture Producers and Laboratories of Canada, given annually for the Best Amateur Film.)

HOUSE OF TOYS, directed, photographed and edited by Don Carter, winner of the Trophy.

THE DAY OF THE BEGINNING, by John P. Fitzgerald; **FETE DE NUIT**, by Claude Savard; **PER-SPECTIVE**, by Derek Davy; and **SUMMER'S COME TO THE CITY**, by Howard F. Pole, were also named in the "Five Best."

CINEMATOGRAPHY

BLACK AND WHITE

THE HUTTERITES, John Spotton, CSC.

COLOR

BRAMPTON BUILDS A CAR, Stan Brede, CSC.

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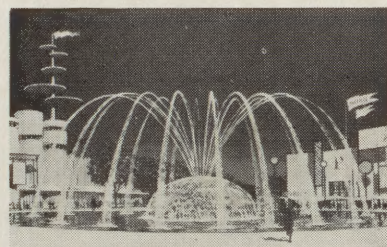


Buffalo

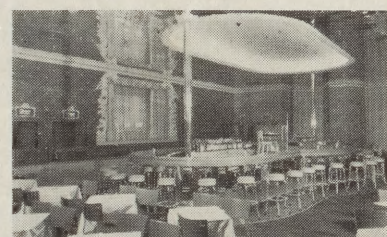
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